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The Columbia Chronicle

VOLUME 24 NUMBER 6

COLUMBIA COLLEGE, CHICAGO, ILLINOIS

NOVEMBER 12, 1990



Omar Castillo for The Chronicle

Workers clear broken glass from a window at the Museum of Contemporary Photography.

'Job seeker' hurls 'résumé' at college

By Mary A. Johnson
Managing Editor

A man apparently fed up with living on the street hurled a steel garbage can through a Museum of Contemporary Photography window early Tuesday morning, according to a Columbia security guard.

The suspect was apprehended moments later by security guard Al Itson, and was later identified as Emile Harris.

"When I asked him why he threw the can, he said, 'I'm tired of being on the street. Maybe someone will give me a job now,'" Itson said.

A Chicago Tribune delivery man told Itson about the broken Michigan Avenue window at

about 7 a.m. He went outside and found Harris, who admitted that he broke the window, Itson said.

"He wasn't drunk and didn't appear to be high on drugs. He just said he was trying to see if he could get into some place."

Harris did not resist arrest, and waited inside the Michigan Building until Chicago police arrived, Itson said. "He didn't have an address, and said he was homeless."

Itson, who has been a security guard at Columbia for six years, said the number of homeless people around the school has increased. "Some of them are crying out in the only way they know and some are trying to get

See RÉSUMÉ, page 2

Speaker blasts American political system

African-American professor provides inside story of American history

By Mary A. Johnson
Managing Editor

In early African tradition, the most treasured member of society was the griot. These were the men who kept in their memories the history, laws and traditions of their people.

They were virtually living dictionaries.

Such a man came to Columbia last week to recite the history in Hokin Hall to students who were mostly gleams in their parent's

eyes when the civil rights battle was raging in America.

It was clear from the outset that Dr. William Strickland, a professor of political science and African-American studies at the University of Massachusetts, would not let the podium keep him from his audience. When he arrived, he took his time coming onstage, preferring instead to sit on the floor of the elevated platform and talk with a student.

Only after Sheila Baldwin, chair of the African-American Cultural Experience Committee, returned with several bottles of LaCroix water, did Strickland take his place. Tucking his wool scarf in his pocket and opening one of what would be three bottles of water before the session ended, Strickland recalled the African-American struggle.

"I want to talk about racism and its relationship to American culture," began Dr. William Strickland, "I am not interested in

beating up on white people. What I am interested in is trying to get at the truth of Americans."

Strickland said that while coming down the elevator to get to the Hokin he got in a brief discussion of the definition of truth.

"Whose truth do we fight for? Whose truth do we represent? In fact, truth is a struggle," Strickland said, comparing the dilemma to the struggle of the slave and slave master. "The truth of what is truth will be revealed in history," Strickland said.

Before getting to the topic of his lecture, "The Collapse of the American Political System," Strickland took students on a trip back to a secret meeting in Philadelphia where the Constitution was mapped out.

"I give you the history so that you will understand something of the legacy," he said. "This is the context in which we will begin to attempt to understand what it means to be black in this country."

"To be black in this country is to struggle," he continued. "If you ain't struggling, you ain't black. It is struggling against oppression. It is struggling against victimization. It is surviving despite oppression, achieving against oppression. Sometimes it is even prevailing against oppression," he said.

Returning to the founding fathers in Philadelphia, Strickland continued: "Citizenship in this land was a right and a privilege only for white men with property — the gentry," he said. "White women were not citizens. Indians were not citizens. And, of course, Africans, were not citizens. Only white men with property."

That, said Strickland, was the fundamental flaw and the thread that was woven throughout the American political system. "It was the way in which elites have manipulated the American population for their own

See BLASTS, page 2

Columbians sport magnificent manes

By Julie Sacharski
Staff Writer

Identify the following: wing, buzz, mushroom, gumbly. Don't know? How about bi-level, flat-top, fade, or Mohawk?

Maybe you can't identify the names, but chances are you've seen the hairstyles they represent at Columbia every day.

Hairstyles at Columbia—those teased, sprayed, ratted, shaved works of wonder—give new meaning to the word "unique." Columbia prides itself in the belief that its students are a creative bunch, and at first glance, it may seem that all that creativity has gone to students' heads.

"Hair, dress and speech all make up who a person is," said Kathleen O'Leary, a junior. O'Leary wears her red hair pulled back, or natural, and said that this carefree style reflects her personality. "It just seems like people at Columbia spend hours on their hairdos. I don't."

But many of the wilder styles require little or no time to create. Brendan Coyne, a sophomore, shaves the sides of his head and has small twisted pieces of hair sprouting from the top. Coyne

said it takes "a minute" to style his hair, which includes twisting and spraying it with "anything that holds it together."

Coyne's parents live in Pittsburgh, so they haven't seen his style yet. "But I don't think they'll care," he said, "because they know that I do a total overhaul on my hair every once in a while."

Some students said their parents find unusual styles interesting, even attractive. "My parents don't think my hair's wild enough," said Ky Boe, a junior, who keeps the sides of his head shaved, and sports a long blond ponytail. "They tell me to do new things with it, like add some color. They think it's great."

Many people don't share this attitude, however, and some express their displeasure in a forceful manner. "I had my hand broken on Halloween night because of the way I looked," Boe said. "People are always yelling things at me on the street. Once I even had a socket wrench thrown at me from a car. It bothers me, but you get used to it."

Hair-spawned discrimination can reach into the workplace, too,

See HAIR, page 3



Columbia student Diane Olsen shows off her Mohawk hairstyle.

Laura J. Novak for The Chronicle

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interests, and a tradition which is with us as we sit here," he said. "Racism is an integral part of American politics."

To disguise this racism in politics, politicians embroiled in political campaigns use "euphemisms" as code words, Strickland said, calling it a "mind-boggling hypocrisy."

"When Bush talked about Willie Horton and Reagan ran on welfare cheats, those were just code words," he said. It was the same hypocrisy afflicting the Republicans after the civil war when blacks were given the vote, he said.

According to Strickland, the political ideology of modern America is bankrupt.

"How many of you saw any aspect of the budget deliberations?" Strickland asked. Getting no response, he admonished the audience. Stroking his bearded chin and looking across the podium, he said: "This is fundamental to your future, Jack. They are talking about your future."

"If you saw those deliberations, what you saw was the fundamental bankruptcy of both the Democratic and Republican parties. That helped produce the confusion which lays open the possibility for change," he said. "Except the only people that are organized to take advantage of it is the right wing."

Despite the bankruptcy, Strickland told the students they are living at a time when the story of American really begins. "You all must determine whether America will solve the problem of relating to people who are not white. Whether they solve that problem will probably indicate whether they will be able to solve the problem outside of the country where the majority of the people don't look like George

Bush," he said.

Strickland, who is an associate to the chancellor and director of the W. E. Du Bois Collection at the University of Massachusetts, also served as the director of Jesse Jackson's National Rainbow Coalition in 1984 and 1988.

He has written several articles, including two that touch on the need for African-Americans to change their thinking — Jesse Jackson And The New Black Political Power, in the August 1990 issue of Black Enterprise, and Jesse Jackson and American Intellectual Chaos, in the March 1990 issue of African Commentary.

Baldwin invited him to join the list of lecturers she is bringing to Columbia this semester because she was impressed with his 1989 article in Essence on the future of black men.

"In the article he gave very clear reasons why black men are in the stations they are, and gave real solutions to the problems. America is founded on racism and students need to get some historical background. They are not getting it in other classes," Baldwin said.

During his lecture, Strickland not only exchanged his ideas, but challenged students' intellect with constant questions. Often his eyes wandered away from the sea of faces and clicked like computer chips as he formulated his thoughts.

"When did women get the vote?" he asked. A couple of muffled responses floated around the room. "When did you all get the vote?" he asked again, addressing the question to the women in the room. This time a man answered — 1920. "White women got the vote in 1920," Strickland corrected him.

At one point, Strickland quizzed the audience on basic history facts. "Have you heard of the Boston Massacre?" he asked. "If you think 100 people or more were killed," raise your hands. A few hands went up. "If you think

police would not confirm the arrest.

"Something is going to have to be done about the homeless," Ison said. "But it is difficult to sort them out. You begin to recognize the ones who are standing around doing nothing but asking for money all day, and think, 'When are they going to clean up their act?'"



Laura J. Novak for The Chronicle

Dr. William Strickland hugs Sheila Baldwin, the chair of the African-American Cultural Experience Committee.

it was 50 or more? A few more. If you think it was 20 or more? Then finally, all you non-thinkers — raise your hands."

The correct answer was five people, including Crispus Attucks, an African-American, who was the first to die in the revolution. In comparison, Strickland told the group 1,000 African-Americans died in the New York Draft Riots of 1863, that were closely connected with the competition between whites and blacks for work.

"It was the biggest riot in the history of this country. Women were hanged from lampposts, and you never hear about it. But you will hear about the Boston Massacre," he said.

During a period where Strickland took questions from the audience, Kennedy Barnes, a 1988 graduate now attending the University of Chicago Law School, told Strickland he had painted a very dark monster.

"I guess I would like to know

do you think the political process, with all its flaws, is the solution? Must we separate ourselves from the majority and bear arms? How do we kill this monster?" Barnes asked.

"First of all we have to know what we are dealing with, Strickland responded. "Knowledge is precious, and we have to dig for it because we are being lied to all the time. So you have to know what the system is up to and what it is doing."

Strickland said he doesn't see any alternative except politics because politics affects every aspect of our lives. "It's a political decision that decides to put a toxic waste site where black people live in this country. It's a political decision that sends you off to Grenada or Panama or the Persian Gulf. It's a political decision that cuts back on student loans and sends that money to El Salvador or Afghanistan," he said.

Paul Carter Harrison, an in-

structor in the Liberal Education department, questioned whether there is now a common ideology that particularizes the interests of the so-called "other," whom he described as African-American, Hispanics, and Asians.

"The only group I know of is the one that I am associated with," said Strickland, "the Rainbow Coalition. We have been anonymous in our separate ways, and we need to come together to deal with the problems that affect us," he said.

The lesson that guides Strickland is that the people can change the system because the system does not make change, he said.

Du Bois raised the question when he said, "Black people's struggle in this country is like people struggling to get on the train," Strickland said. "Once they had fought and died to get on that train — some of them sat back and put their feet up and said, 'Well, where in the hell is this train called America going anyway?'"

RÉSUMÉ from page 1

off the street, while others are passing by the school every day begging for money."

Ison said Harris was taken to the Chicago Police Department's first district at 11th and State, but

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HAIR

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according to Paul DiPego, a senior from Wheeling. At work, he wears a hat to cover his wide black Mohawk. "It's a lot easier in the city," DiPego said. "Out in the suburbs you get lots of dirty looks wherever you go."

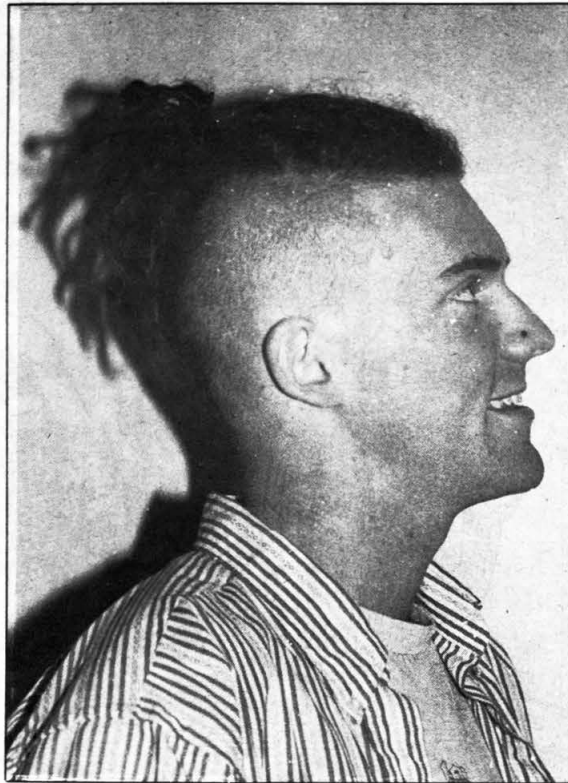
But stares, giggles and comments are old hat to devotees of unconventional hairstyles. Diane Olsen, a freshman, said she has won her share of attention. Olsen wears a high, blond Mohawk that fans in front of her eyes, and a thinly braided tail in back. "I've experienced prejudice," Olsen said. "People usually stare and think I'm strange. I don't care. I just ignore them."

Everyone interviewed, however, said that they hadn't encountered hair-based discrimination at Columbia.

But why face any harassment over hair? "Well, I was sick of looking like everyone else," DiPego said. "Call it individuality."

Some Columbians wear hairstyles that reflect their cultural heritage.

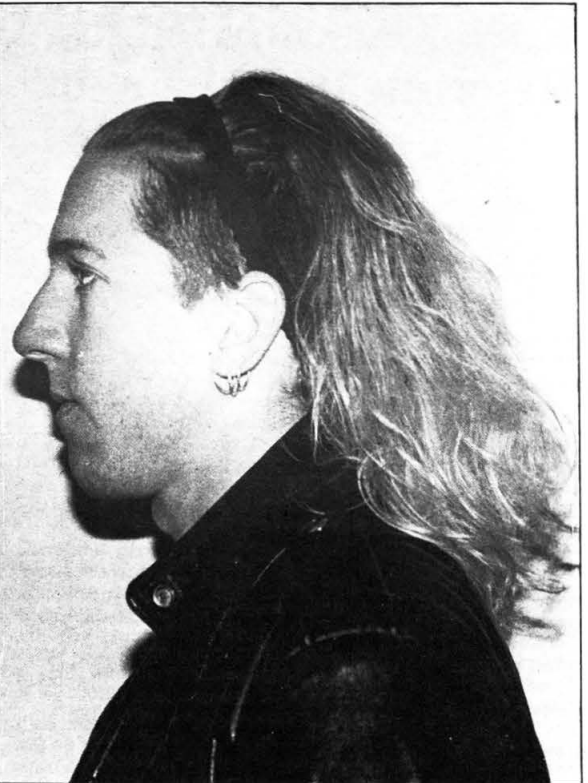
David Dixon, who teaches in the Liberal Education department, has worn dreadlocks for almost six years as a reflection of his ancestry. "Dreadlocks date back thousands of years in African history," Dixon said, "although they are often erroneously associated with Jamaica."



Hair ye, hair ye

Brendan Coyne

Laura J. Novak for The Chronicle



Ky Boe

Laura J. Novak for The Chronicle

Another instructor remembers a time when long hair was a symbol of rebellion.

David Mulder, a history teacher, recalled sitting in a barber's chair and having his hair shaved off as a child. A bunch of

older men watched the operation, Mulder said. "In a sense, they were telling us that hair is bad. So when we grew up and left for college, we rebelled and let it grow. It was a cause that we were fighting for."

When Mulder walked into a

time, four years ago, he said he was startled at the number of shaved heads he saw. "It stunned me to think that they had consciously chosen to cut off their hair, since we had rebelled so strongly against it. At first, I con-

sidered them 'traitors to the cause,' until I realized that my cause was not their cause."

"It's a generational thing," Mulder said. "Each generation has a something new to rebel against."

Pre-schoolers instruct students in facts of life at day care center

Columbia students spend a day with members of the the crayon set

By Mary A. Johnson
Managing Editor

Michelle Vanderwerf thought she had everything she needed for her encounter with pre-schoolers at Stairstep Villa Day Care Center on Halloween.

As a theater major, Vanderwerf had her bag of tricks. As a sister familiar with the childhood antics of a little brother, she had her experience. And as a student in Dr. Harriette Richard's class, she had textbook theory.

But the 15 pre-kindergartners had their own ideas.

"It was amazing. No matter how prepared we thought we were, we were surprised by their reactions," she said.

Vanderwerf was one of three students in Dr. Richard's Child Development course who spent 1 1/2 hours with the crayon set

trying to put concepts into practice.

"The course outline deals with specific theories of child development," said Richard, an experimental psychologist with a doctorate from the University of Arkansas.

"The students get a little bit of background, and then I ask them to take whatever they have to offer—their art, their creativity—and somehow share that at the day care center."

Vanderwerf arrived at 9 a.m. armed with a plan. Because it was Halloween, the children were to make masks of animals. It didn't quite turn out that way, Vanderwerf said.

"When the masks were finished, none of them were animals. The children used their imaginations in a different way. Most of them made monster masks."

Richard was not surprised.

"In our way of teaching, everyone has knowledge and we all share in the teaching experience. That is what I do in the class, and what I teach students to do when they interact with the kids," she said.

Richard, who has taught Child Development for three years, said she includes a segment in her course on African culture because Stairstep Villa Day Care Center has mostly African-American children.

But her own teaching technique is rooted in what she refers to as Afro-ethnocentricity, she said.



Clowning around

Children gather for Halloween fun at Stairstep Villa Day Care Center

Carlina Cajuste for The Chronicle

"It's a world view that uses Africa as the basis of its foundation. The traditions and rituals

**'It was amazing.
No matter how
prepared we thought
we were, we were
surprised by their
reactions.'**

Michelle Vanderwerf

have been handed down for generations, and include the close interaction of teacher and stu-

dents in learning," Richard said. "I want my students to value what the children have to say."

Ronnie Williams, a Radio Broadcasting major, had better luck with his teaching experiment. He came dressed as "Homeboy the Clown," and used natural materials to teach about changing seasons. His lesson allowed the kids to burn up a lot of energy.

During the demonstration, pre-schoolers raced to the branch, sprinkled sand on it for summer, squirted it for spring, tossed leaves on it for fall and dropped pine cones on it for winter.

"It was a fun experience," said Williams. "The kids got it. They really enjoyed themselves."

Although the Child Development course is designed for stu-

dents interested in pursuing a career in teaching, anyone can take the course. Students spend six weeks getting ready for the day care experience, and go out in groups of three.

"Going to the day care center takes a little more of a commitment on the part of students," Richard said. "Someone has to be there at 9 a.m. so the activity can get started. But most students say it is enriching, and opens them up to a new kind of experience," she said.

After spending time with the four- to five- year-olds, students have to prepare a reflection report.

"I don't know how day care workers spend all day with the kids," said Vanderwerf. "The experience was exhausting."

Editor acknowledges Republican upbringing

By Mary L. Kensik
Senior Editor

First of all, I'd like to apologize. What for, you ask? For my actions when I was in the sixth grade, that's what. There were three of us, and because we were in the sixth grade, we had a lot of time on our hands.

It was presidential election day 1980, and we were at my house, sitting around a kitchen table littered with Reagan paraphernalia. My brother had worked on Reagan's campaign. We began to talk politics.

Needless to say, it was a short conversation, because none of us really knew anything about the topic. However, one of us spouted the 'fact' that Jimmy Carter had said something that irked another world leader, and having done so, then severed our alliance with that leader's country. And because of this 'fact,' we felt Carter shouldn't be re-elected.

The three of us agreed that Reagan was our choice for president, so we grabbed a few Reagan posters and walked around the neighborhood chanting something silly like "R-E-A, G-A-N, Reagan, Reagan, he's our man." That's what I'd like to apologize for. Not necessarily for what I was doing, but who I was doing it for.

In light of how I voted in the recent elections, I wonder how I could have ever felt that way. Youth is generally associated with rebellion. Most young people start out as revolutionaries, which would make them more inclined to favor a Democratic candidate. I started out in the weird sphere of conservatism, probably because of the fact that like other 12-year-olds, most of my political knowledge was acquired at the dinner table. Now I consider myself a Democrat, but I'm worried that my future may hold a reversion to the Republican Party.

This sort of transition is not an unusual occurrence. For instance, that's the way it seems to have happened for many of the activists of the 60s. Many of the same activists who chastised the establishment are no longer rebels, but have joined the same establishment they once lambasted.

It might just be the inherent selfishness in all of us. It seems that the staple of American life, the family unit, is to blame for this phenomenon. Those activists from the 60s are married, have families, and own homes. They have become self-absorbed. They find themselves too wrapped up in their own worlds to try to change the nation, a nation that once bothered them so much that they protested, marched, and demonstrated to show their discontent. Now that these people have settled into the mainstream of American life, it would appear that they don't want political change. They care about their big cars, their manicured lawns, and the size of their bank accounts.

As of yet, I haven't compromised my politics for possessions like that. And I hope that I never have to apologize for my politics again, either.

The Chronicle welcomes Letters to the Editor

The Columbia Chronicle

600 S. Michigan Avenue
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Homelessness demands response

These days the homeless appear to be everywhere. In Lincoln Park, steps away from affluence, they sleep in the penetrating night air under a blanket of clear plastic wrapping material. Closer to Columbia, they inhabit Grant Park, sit against Loop buildings and stare ahead at nothing, pace the filthy alleys, congregate in groups bonded by pain. It is possible that never before in the history that most of us remember have so many been told to dwell in the streets. It is a profound and troubling reality.

They ask for money. We wonder: Will they use the money to buy liquor? We recoil at feeding that self-destructive habit and we hesitate. What is the alternative that we prefer? To keep the money for ourselves, to spend as we wish, a materialist's longing overwhelming a philanthropist's inclination. We walk past them, at least most of us probably do, and we treat them as faceless, as nameless, as irrelevant.

Like children who die in wartime, they are statistics. It is a shame, because some of the homeless die,

too, and their dead are not mourned except as abstractions. Those who do not find early graves do find the death of the spirit, the numbing deterioration of the soul that keeps them from calling out for help, that resigns them to an abdication from life. They are the walking dead.

What should we do? The collective "we" applies. We must provide those traditional comforts: food, clothing and shelter. We must provide them for all the homeless in search of such support. And we must lead those who have given up out of their suffering, out of their dirt and their loneliness, their deep sense of rejection and their loss of hope. It won't be easy. Governments prefer to help taxpayers. Politicians prefer to aid constituents. Charities run out of money. Shelters never have enough beds for those in need.

Courageous people and creative answers are needed. Now.

Any suggestions?

A much-appreciated resignation

By Mark Farano
Executive Editor

The resignation last week of Drug Czar William Bennett was good news for everyone concerned about civil rights and the civility of public debate in this country.

Bennett, who is leaving government for parts as yet unknown, has built a reputation and won a following among the thoughtless with periodic verbal barages aimed at anyone having the temerity to disagree with him or question his agenda for American life.

Bennett's agenda as drug czar was simple: Reduce drug use by disregarding people's privacy and tossing addicts into prison. He publicly doubted the value of drug education, and never paid more than lip service to the idea of helping addicts reclaim their lives with medical treatment.

Among the casualties of this approach were respect for privacy and the belief that law enforcement officials are as bound by the law as are other citizens. Today, job seekers, soldiers and others who have been convicted of no crime are urinating into bottles (all done under the vigilant eyes of monitors

paid to watch people pee) to prove themselves free of drugs. Meanwhile, politicians demand that the courts stop holding police accountable for their actions by allowing use of illegally seized evidence in criminal trials.

Other casualties include the bank accounts of the law-abiding citizens Bennett claimed to be protecting. They are paying to warehouse more than 60,000 convicted drug offenders in federal and state prisons at a cost of some \$2.7 million a day. And that money is being spent at a time when federal dollars for drug education are scarce and Medicaid, the insurer of last resort for poor people, won't pay for drug treatment.

But Bennett seemed to have little patience and less use for people who suggested making education and treatment priorities in the federal fight on drugs. And he was vicious to folks who dared to suggest that after 75 years of failing to enforce legal prohibitions against drug use, the U.S. should perhaps try something new.

Bennett's departure from government is good news. If President Bush decides to follow it by appointing someone with more sense than Bennett to his old job, it will be even better.

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'Dances' breaks rules and Indian stereotypes

By Andrew Miller
Film Critic

In the same way that many films are often made with a certain formula to insure their success on release, the financial side of the film industry also seems to use a formula to gauge the success of projects prior to their production. Though still only rules of thumb, the following are some items that set off alarms among Hollywood's spreadsheet set:

- 1) A film that exceeds two hours.
- 2) A film with a Western frontier story.
- 3) A story adapted from a book that wasn't a best seller.
- 4) A film done by a new director who is casting himself in the principal role.
- 5) A film in which every other actor has little or no film experience.

"Dances With Wolves," directed by and starring Kevin Costner, does indeed have the above-mentioned ingredients.

Though you might wonder just how this film slipped through the Hollywood system, the only question left after seeing it is why Costner has been confining himself to acting.

Kostner portrays Lt. John Dunbar, a U.S. soldier who is given his choice of assignments after his heroic actions help win a Civil War battle. Since he has always wanted to see the frontier, he is transferred to Fort Sedgwick in the middle of Dakota Territory, and in doing so, becomes the outpost's sole occupant. Though his pioneer skills are somewhat lacking, he continues to conduct his business according to military regulations.

Dunbar's closest neighbors are members of a Lakota-Sioux tribe whose village is a short horse ride away. Their initial acts of hostility prove fruitless as Dunbar valiantly stands his ground against their attempt to pilfer his horse. While riding to the village in an effort to establish relations, Dunbar encounters an injured Indian and returns her to the village, thus setting the example of a mutual trust between the tribe and himself.

Part of the reason this film works on so many levels is that Kostner has checked his ego at the door. Even though Kostner's Dunbar is the primary character, he is unafraid to take a back seat to the land itself. The sweeping panoramic shots of the Dakota



Indians take to the trail in Kevin Costner's movie, "Dances with Wolves."

plains in all their glorious splendor create emotions all their own. In fact, this film is so visually striking that if the soundtrack were missing, it would still be more interesting than most other films intact.

Just as the frontier is the film's primary visual focus, the characters are the emotional one. Kostner serves up a view of American Indians that has rarely been seen before. They are human beings and they love, hate, discuss, debate, mourn and laugh.

And though their occasional barbarity is not ignored, equal exposure is given to the white man's Civil War.

Since the tribal dialogue was subtitled, all of the actors learned the near-extinct Sioux language. Additionally, Mary McDonnell (who steals your heart as Stands With A Fist, the white girl who was adopted into the tribe as a child) had to "recall" her native English after a 25-year span to act as a translator between Dunbar and the tribe. The result is as-

tounding!

The film's main theme is common enough: establishing trust with those who are traditionally your enemies. But Kostner may well have directed the definitive anti-war film. Included in the "Dances With Wolves" press kit is an English to Lakota-Sioux dictionary of words which range from "air" to "winter." However, there is a word missing from that list that would be of interest. I wonder what the Lakota-Sioux word for "glasnost" is.

Student works honor symphony's centennial

By Monique Hutchinson
Staff Writer

Graphic designs by three Columbia students were recently exhibited at Orchestra Hall as part of a tribute to the Chicago Symphony Orchestra.

The works, by students Denise DePrizio, Jeff Harder and Dave Skwarczek, were displayed as part of an exhibit honoring the orchestra's 100th season. A committee including representatives of the orchestra and other Chicago artists selected the works.

Skwarczek, a junior studying art and graphic design, submitted "Centennial Celebration," a purple graphic representing a violin on a black background. He picked the colors "to show formality and royalty," he said.

Harder, a senior studying graphic design, said he was surprised that his design, "A Century of Music," was selected. "A Century of Music" is a simple pastel that illustrates music flowing out of the Chicago area.

An untitled design by Denise DePrizio, a junior majoring in advertising, represents the Chicago Symphony from its founding to the modern day. It shows a conductor standing in the middle of a rectangle with a black background surrounded by yellow, blue and red.

The students were among 20 finalist who received recognition for their designs. They created the works as part of a class project for John Dylong's Creative Strategies class.



Denise DePrizio



Jeff Harder



Laura J. Novak for The Chronicle
Dave Skwarczek

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Photo by Staff Davis
Columbia alumnus Joe "Willie Lumplump" Spatafora and the Squids

Squids features Columbia vocalist

By Annesa Lacey
Staff Writer

"Instead of performing house music, rap, rock or pop music, we've decided to do something new and call what we do 'Squid music,' hence the name the Squids. It's a throwaway word to describe what we do," said head Squid Joe Spatafora, better known as Willie Lumplump.

Lumplump, a 1987 Columbia College graduate, is the lead vocalist for the Squids. Also in the band are lead guitarist Scott Davis, bassist Judy Johnson, drummer Jimmy Vass and keyboardist Bud "Bono" Latour, who is also the band's production manager.

According to Lumplump, the Squids first performed on April Fool's Day, 1990, at a club called The Sanctuary. They performed with Pootly Nautch, a band also performing for the first time. "That was our first gig, and I feel that it's important to get to know other bands. It's like getting into a network. Pootly Nautch is our brother band. We help them out instead of competing with them,"

said Lumplump. The Squids have since performed Medusa's, Cubby Bear and the Cabaret Metro, and have performed on the WYTZ-FM show Rock of Chicago on channel 7.

Lumplump said that friends and relatives have given support, but the Squids want a larger following.

"Most bands are in the music business for money and for entertainment," Lumplump said. "We've just completed what I call phase one."

"We've performed at a lot of local clubs, and we have a good following. Most of the people in the audience know the words to every one of our songs. That's a good feeling."

Lumplump said he was making dance records before the band came together. "I practiced in my basement, and I found I was better at yelling than singing."

Lumplump said the band didn't intend to come up with a certain sound, and what they do cannot be labeled. "We're the Squids. We don't sing about certain subjects. We sing about everything. We just sing."

The Squids' latest effort, "Bingo City?" contains the tracks "Dirt," "The Greatest Film Actress of All Time," "Counselor at the Church," "Cut It Out!" as well as the title track. Lumplump said the next Squids' performance will be in January.

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Academic Advising will hold a workshop entitled, "Living With Parents: How to deal with that older couple living in your house." The workshop is scheduled for Tuesday, Nov. 13 at 12:30 in Room 317W and Wednesday, Nov. 14 at 5:30 p.m. The Theater department will present a preview showing of "Diary of a Scoundrel," a play by Alexander Ostrovsky, directed by Jeff Ginsberg and Kathleen Perkins. The preview is scheduled for Tuesday at 7 p.m. in the Getz Theater. For reservations call (312) 663-9465.

The Science, Technology and Communications and Students for a Better World will present Sharon Pines, Regional Executive Director for Greenpeace on Wednesday at 5 p.m. in Room 511W. Pines will be speaking on journalism and the environment. The Writing Center will offer a seminar on how to write literature papers efficiently. The seminar will feature Dr. Philip Klukoff, Chairperson of the English department. Klukoff will discuss various methods for writing literature papers. He will also discuss how to find ideas, how to select and incorporate quotations and how to avoid the pitfalls students often make when writing for literature courses. The seminar will be held on Wednesday at 2 p.m. in Room 713W.

The Photography department will present Dr. Robert Murphy for a photo workshop entitled "AIDS of the 90s." The workshop is scheduled for Wednesday at 2 p.m. in the Museum Of Contemporary

Meetings, Music and Miscellanea

By Laura Ramirez, Calendar Editor



Melanesian masks at the Field Museum of Natural History, Chicago. Photo by John Weinstein

Photography. The Gay and Lesbian Alliance will hold a meeting on Thursday, Nov. 15 at 12:30 p.m. in Room 202W. The Hokin

Student Center will present "The Simpsons" on Thursday at 3:30 p.m. and the film "A Weekend at Bernie's" at 4 p.m.

"Prime Time Columbia," will be shown on Friday, Nov. 16 at 8 p.m. on Chicago Access Channel 19. Don't forget Friday is the last day to withdraw from a class. Last week, The Field Museum of Natural History, Roosevelt Road and Lake Shore Drive, unveiled its second permanent exhibit on the Pacific Islands, "Life, Death & the Supernatural." The first, "Traveling The Pacific," opened in 1989. Together they are the most comprehensive exhibits on Pacific natural history and cultures ever developed by a museum. Both exhibits feature 1,200 of the most important artifacts from the museum's oceanic collections. These artifacts include the spectacular oceanic masks. Make sure you see this fascinating exhibit. The masks will change periodically to allow more objects to be displayed.

The Hispanic Alliance For Career Enhancement will hold its fifth annual career conference on Friday, Nov. 16 and Saturday, Nov. 17 at the Palmer House Hotel. The conference will offer a series of seminars for professionals, students and employers. For conference information call (312) 372-4865.

This week in live entertainment, catch The Railway Children and The Heart Throbs at the Cabaret Metro, 3730 N. Clark. The show is scheduled for Tuesday at 7:30 p.m. Ronnie Land Band will perform at Lounge Ax, 2438 N. Lincoln Ave. on Wednesday at 10 p.m. The Avalon, 959 W. Belmont, will feature acoustic guitar night on Friday. Imagine World Peace, Wee B. Toyz and Smash Alley will also be performing.

By Carline Cajuste
Staff Photographer

Face Value: Who at Columbia has influenced you the most, and why?



Charleen Ferguson
Junior
Television

Ray Meinke. His dedication and love for television and teaching are obvious. He always has great experiences to share, and he is always there for the students. I was never as interested in camera work until I had Ray for a teacher. He makes it sound so fun and easy. He's great!



Clay Schleker
Junior
Photography

I believe that all my instructors had varies degrees of influence on me, but the one that stands out the most has to be Peter Thompson. He taught me to focus and question my photographic work. He is an inspirational instructor, and I am sorry to hear that he will not be teaching photography courses in the future.



Susan Bedard
Senior
Photography

Steve Smith. He makes you do your best. He has faith in his students. He explains thing very well.



Abdul M. Morton
Sophomore
Television

Conrad Van Voorst. He is not only an exceptional teacher but also a very interesting person in every way. He always is willing to help in life's daily problems. I feel he is not given enough recognition for his contribution to the lives of Columbia's students.

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